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In mapping out a course of reading the committee of the English Classical Association referred to last week has of course a larger task than such a committee would have in this country. The Latin course in most of the English schools covers seven years, three years in the preliminary stage, four in the advanced stage. A certain flexibility and variety of curriculum is therefore possible to them which are not possible to us. There is, however, a class of public schools in England where the leaving age is about sixteen and where the Latin course is only four years in length. There is thus a possibility of comparison between the program suggested by this committee and our own practice. In both programs the committee has "deliberately rejected certain authors as of inferior educational value—e. g., in the early stage, Eutropius and Cornelius Nepos; in the middle stage, Sallust; in the latest stage, the Silver Age epic poets, whose works it is thought should form no part of the school curriculum, but be reserved for university study".

All this will strike us as interesting in view of the vogue that Nepos has had. I am convinced that this is sound doctrine; with regard to Sallust I am not convinced. The Catiline is certainly of distinct educational value when read in connection with the speeches of Cicero. The reading of Silver Age epic poets has never formed a part of our school curriculum and it is almost impossible to understand how it could ever have been suggested. Some words of the committee with regard to selections should be pondered by all teachers. In recent years in this country a movement in favor of selections has gained considerable headway. An edition of Caesar (Mather) provides selections from the Civil War as well as the Gallic War, and a recent edition of Livy (Bechtel) has provided selections from various parts of Livy. Another edition of Livy (Dennison) claims the same distinction. Hear what the committee says:

The principle of using selections may be safely applied wherever it does not involve scrappiness of reading—e. g., it may be applied without sacrifice of unity to the Odes, Satires and Epistles of Horace, and to the Elegies of Propertius. On the other hand, the principle of continuity should be more thoroughly applied than at present to certain works; the Aeneid, for example, should be treated as far as possible as a literary whole, the several books being read in consecutive order, though possibly with some omissions of the less important parts,

which might be read in a good English verse translation.

The committee then submits a specimen course of Latin reading for schools with the full course.

I. Preliminary Stage (Ages Ten or Eleven to Fourteen).

First Year.—Preparatory Course.

Second Year.—*Prose*: Simplified Caesar—e. g. part of B.G. IV, V (The Invasion of Britain), or, simplified Livy—e. g. passages from Books II and IX. The passages selected should form a continuous narrative. *Verse*: Some fables of Phaedrus (omitting the "morals", which are difficult) and some easy selections from the elegiac poems of Ovid.

Third Year.—*Prose*: Dramatic scenes and incidents from Livy—e. g. passages from Books V, VII, VIII (not simplified), or episodes (not simplified) from Books V, VI, VII of Caesar's Gallic War. *Verse*: Stories from Ovid's *Fast*i and *Metamorphoses*, or a miscellaneous selection of Latin verse.

II. Advanced Stage (Ages Fourteen to Eighteen).

First Year.—*Prose*: Cicero: one or more of the easier orations, such as *In Catilinam* I, III, *Pro Lege Manilia*, *De Provinciis Consularibus*, *Pro Ligario*, together with passages of some length from other speeches, such as the *Verrines*, *Actio* II, Books IV and V, and some stories of Roman life or easy letters of Cicero. *Verse*: Vergil, *Aeneid* I and II.

Second Year.—*Prose*: Livy XXI and XXII (as much as possible of these books, not omitting the battle of Cannae in the latter part of Book XXII). *Verse*: Vergil *Aeneid* III, IV, and V (considerable portions of Book V might be taken for rapid reading in class); a few select Odes of Horace.

Third Year.—*Prose*: One of the longer speeches of Cicero, or part of the Civil War of Caesar, together with the *Somnium Scipionis* and the praise of literature in the *Pro Archia* (sections 12-32); the *Agricola* of Tacitus. *Verse*: Vergil, *Aeneid* VI and parts of VII-XII; select Odes of Horace.

Fourth Year.—At this stage there will naturally be much freedom of choice.

(a) The following books are suggested as necessary to complete the above scheme of reading. *Prose*: One or more books of the *Annals* or *Histories* of Tacitus; one or more books of a philo-

sophical or rhetorical treatise of Cicero (e. g. Tusculan Disputations, Book V, or a book of the *De Oratore*); a few selected Letters of Cicero. *Verse*: Horace: select Satires and Epistles; selections from Catullus and Propertius; Lucretius Book V, and selections from other books; Juvenal, three or four satires.

(b) The following books are suggested as less essential; some of them might be taken for rapid reading in class. *Prose*: Cicero, *De Amicitia* and *De Senectute*; Livy: some of the later books; Quintilian Book X; Seneca: a treatise such as the *De Clementia*, or selections from the *Epistulae Morales*; Pliny: select letters. *Verse*: Plautus or Terence: one or two plays; Vergil: some of the *Eclogues* and *Georgics*.

(B) For schools with a Leaving Age of about Sixteen:

First Year.—A reader with grammar and exercises based on the text and systematically graduated.

Second Year.—Simplified narrative passages from Latin prose authors, with graduated exercises as before.

Third Year.—Easy portions of Caesar and Cicero, with selections from Tibullus or Ovid, together with grammar and exercises as before.

Fourth Year.—*Whole* books selected from the works of the following authors: Cicero, Livy, Tacitus (*Agricola*), and Vergil. Some letters of Pliny and Odes of Horace may be read. Or the books set for a matriculation examination.

## HOMER AND HIS AGE

(Concluded)

Of course, most of Mr. Lang's material is not new. It has been met by Homeric critics generally by the theory that the conditions of heroic life in Greece were consciously reproduced by the rhapsodists, that, in other words, they archaized. It is of this view that the book is one long arraignment.

Mr. Lang's objections are (1) a priori improbability. In a naive and uncritical age, he says, poets do not archaize. They represent the situations of past times in the environment of their own day. Mr. Lang is exceedingly bitter at the view which makes of the Homeric rhapsodist a laborious archaeologist, who is at great pains to display a lore to which his audience must have brought a healthy indifference. As a general proposition, Mr. Lang is right, but right with a qualification. In a naive, uncritical age, poets are not accurate archaeologists, but that does not mean that they are wholly ignorant of the customs of past ages, or unaware that those customs were different from their own.

Secondly, Mr. Lang objects to the theory of archaizing as inconsistent. The greaves and corselets, assert the critics, are late, and in introducing them the poets were guilty of an anachronism, but, the bronze sword and the huge ἀμφιβρότη are retained out of deference to ancient usage. "Palpably absurd and mutually destructive", is Mr. Lang's comment. But after all, in a naive, uncritical age, is not this precisely what would be done? The rhapsodist knows that bronze swords were before the contemporary iron, and keeps them. He does not know or does not remember when corselets were introduced, and equips his heroes with them, in disregard of history. We find an analogy in Shakespeare, whose historical attitude was as naive and uncritical as can well be wished. The inconsistency then, so far from destroying the theory of later revisions with preservation of certain details, fits in very well with it, for it makes the rhapsodist as naive and uncritical as Mr. Lang asserts he must be.

A large part of the book is devoted to a continuation of the literary discussion begun in the author's *Homer and the Epic*. Mr. Lang feels that here, at least, he is on his own ground, and that his achievements in the domain of creative literary art give him the right to speak with slightly concealed disdain of the entire brood of philologists. Those of us who have felt the charm of Mr. Lang's style, when he is at his best, will be prepared to make large concessions to his authority on this point. One fact, however, continually harped upon by him and by others is that the analysis of Wolff did not commend itself to the poets who were his contemporaries and to many that followed them—to Herder, and Schiller, to Goethe in certain moods, and in England to Shelley and Mrs. Browning. As he says in his reply to his reviewers (*Classical Review*, March, 1907), "All poets, except Coleridge, have found the evolutionary creed too hard for them, in a matter of their own business. Is it not probable that these experts are right?" I am afraid that I cannot consent to be overwhelmed even by this array. The fallacy lies in the fact that what these men are experts in is creation, and that what they are cited for is criticism. Great creative geniuses are not notorious for critical discernment. And where, as here, one has the traditions of centuries, and the associations of boyhood, one can scarcely wonder that the doctrines of the Wolfian school seemed little short of sacrilege. But to those to whom the per-fervid poetic temperament has been denied, it is a little hard to be debarred from criticizing by the very men who have specifically repudiated the critical attitude.

That which presented the chief difficulty to these men was the fact that it is hard to understand how a work which makes a unified impression can be

the gradual production of several centuries. But, after all, if we are going to balance probabilities—and in all such matters the nearest approach we can make to proof is a balance of probabilities in one's favor—after all, the newer apologetes for Homer's unity start with an initial difficulty at least as great. There *are* analogies for the process assumed in Wolff's hypothesis, analogies in many countries and in many times. But, if we admit, that in the tenth century B. C., one man in Ionia or in European Greece wrote or composed the Iliad or the Odyssey, or both, practically as we have them now, we are supposing a fact absolutely without analogy or counterpart anywhere, i. e., for the primitive artistic and social milieu in which such a man must have lived we cannot parallel the production of so long a poem, to speak only of quantity. Homer would be an isolated fact in the world's history, and isolated facts are troublesome.

If we take the book as a whole, I think the characteristic that more than anything else marks it is a more than usual vagueness and confusion in the reasoning. Mr. Lang is clearly no witch at a syllogism. We find him continually mixing up two or more altogether distinct questions. To be sure, the one fundamental confusion is one of which the other side has also been frequently guilty; the confusion of these distinct questions, 1. Is Homer composite? and 2. What are the component parts? It is readily conceivable that the first may be answered with a decided "Yes", and the second with a despairing "Ignorabimus". To Mr. Lang, however, any error or failure in the second apparently vitiates all discussion of the first.

It would demand a vastly better and more comprehensive knowledge of the subject than I may lay claim to possess to establish canons about how such an inquiry as Mr. Lang's ought to have been carried on. Yet surely it is open to any one to say that investigations which are primarily historical are not commonly conducted in this hap-hazard fashion. It is very probable, to be sure, that for some of the necessary "Vorstudien" the time is scarcely ripe. Mycenaean religion is one of them. The Tree and Pillar Cult of Dr. Arthur Evans, the Mykenische Götterbilder und Idole of Wide (Deut. Arch. Inst. 1901, 20) and the scattered references throughout the voluminous literature of the subject are little more than approaches. But Mr. Lang does not deem worthy of notice, except for a single casual reference, facts of such prime importance for his subject as the absence even by implication of the worship of Dionysus, nor does he mention at all such strange phenomena as the appearance of the Smyranean goddess Bubrostitis, of Hermes Psychopompos, and of the Moirai in the 24th Iliad and in the Odyssey.

Again, comparison with the Epic development of other literatures is fundamental and essential. How inadequately Mr. Lang treats this side of the question can be seen by placing side by side with his discussion such a book as Drérup's *Homer*, where the epic songs of other nations are passed in review. Drérup bases his treatment upon Pohlmann and the lectures of Brugmann and has an evident respect for much to which Mr. Lang is disposed to give a very short shrift. Mr. Lang, of course, voices the mid-nineteenth century impatience with any comparison of a non-Greek epic to Homer. Yet it is precisely from such special studies as this, that one awaits the correction of the inevitable distrust and jealousy of a dominant and long-established literature toward all others. After all, there are resemblances, in minor touches perhaps, but noticeable ones. I shall mention two which may serve as examples.

In so elementary a book as de Gubernati's *Storia della Poesia epica* the Russian byline are mentioned of which the permanent Homeric epithets like 'orthodox tsar' and 'rapid feet' and the vagueness of geographical references to regions which must have been perfectly familiar to the singer both present points of contact. Immisch points out (op. cit. p. 28) the resemblance between the words of the Circassian bard:

"I can sing any song, for God has placed the gift of song in my heart, I have learned none of my songs", and those of Phemius (Od. 22.347)

Of course, Mr. Lang represents a tendency which began with Wolff and has been especially prominent of late: the reaction to the extreme views of the Homeric critics. It may be that the acceptance of his work is due not only to literary prestige, but also to the disinclination to quarrel with a book that reaches a desirable conclusion, however feeble in logic or inadequate in presentation. The opinion that the Iliad and the Odyssey were each, in the main, composed by a single man, somewhat later in time than Mr. Lang would put the author of both Iliad and Odyssey, is in itself attractive and cannot be said to have been refuted by all the generations after Wolff. As the matter is put by the Belgian scholar Kums, in a study of *Nature in Homer* (1897):

"This opinion (of the multiplicity of authorship)—based upon considerations of apparent validity—is shared by serious scholars. Fortunately the matter is still sub judice and we may be permitted to retain our illusions and our enthusiasm".

That there was a Homer, many of us would be willing to believe, but I, for one, would be sorry to stake my faith on the strength of Mr. Lang's arguments.

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## EPITAPH

Εἰς Κῦνα Ῥῶ Ὀνομασμένον.

Ἀνθρώπους τε κύνας τε κιχάνει μοῖρ' ἀκόρητος·

Σῶμ' ὅδε τύμβος ἔχει Ῥῶ ἐλικοβλεφάρο·.

Πρῶτ' εὖν, φίλε Κέρβερ', ἐμὸν ποτὶ πρῶτ' ἑταῖρον

Λαχνηνέντ' ἐρατὸν δέξο παρὰ φθιμένους.

E. D. P.

## ΦΙΛΟΠΑΛΑΤΩΝΟΣ ΑΝΤΙΑΓΓΙΚΟΣ

(Concluded from page 174.)

ΑΝ. . . . Ἐλέγομεν, εἰ μέμνησαι, ὅτι ὁ ἀπάτων ἐνίστε μὲν δίκαιός ἐστιν, ἐνίστε δὲ ἀδίκος. Τὸ δὲ ἐφεξῆς τοῖσι, τί ἂν ἡμῖν ὡς ἀναμαρτήτοις ἐπαλεγομένοις διαιρέσιον εἴη;

ΣΩ. Πρῶτον μὲν ἀναλογισώμεθα τὰ ὁμολογημένα ἡμῖν. Λέγε τοῖνυν πάλιν τόδε· ἢ ἡγεῖ τὴν ἀπάτην τῇ αὐτῆς φύσει χωρὶς τοῦ ζητουμένου τέλουι οὐδαμῶς μετ' ἔχειν δίκαιον ἢ ἀδίκον;

ΑΝ. Ὡς πᾶν μοι δοκοῦν οὕτως εἶθι.

ΣΩ. Ἡ πολλὰς ὁρᾷ πράξεις ὁμοίαι τῇ ἀπάτῃ, ὡς δίκαιαι ἢ ἀδίκαι οὖσαι διὰ τὸ οὐ ἕνεκα μᾶλλον ἢ τὸ ὅτι;

ΑΝ. Πολλὰς δῆτα.

ΣΩ. Καὶ παρὰ δὲ ταύτας ἔτι ἑτέρας διορίζεις;

ΑΝ. Ἀνάγκη εἰ γε ὁμολογεῖται εἶναι τὴν τελείαν καὶ ἀπλῶς δικαιόσυνην.

ΣΩ. Ταῦτα τοῖνυν οὕτω διελόμενοι, ἄρα φαίης ἂν τρία εἶναι τὰ πράξεων εἶδη;

ΑΝ. Τὰ ποῖα δῆ;

ΣΩ. Πρῶτον μὲν αἱ ἐνίστε μὲν δίκαιαι ἐνίστε δ' ἀδίκαι οὖσαι, ἔπειτα αἱ δὲ δίκαιαι, τὸ δὲ τρίτον αἱ δὲ ἀδίκαι.

ΑΝ. Ἀλλὰ μὲν οὐδεὶς ἡμῖν ἀμφισβητήσει οὕτω διορίζουσι.

ΣΩ. Ἐπὶ ἐν ποίῳ τοίτων τῶν εἰδῶν τὸ ἀπατᾶν τίθης;

ΑΝ. Ἐν τῷ πρώτῳ τῷ τῶν πράξεων τῶν τότε μὲν δίκαιων τότε δ' ἀδίκων οὖσων. Ἐτι δὲ ἐν τούτῳ τὰ πλεῖστα ἀκαθ' ἡμέραν πράττομεν, οἷον τὸ ἐσθίειν καὶ τὸ πίνειν καὶ τὸ λέγειν.

ΣΩ. Τί δέ; ἐν τῷ δευτέρῳ αὖ τούτῳ ἐν ᾧ ἐτίθεμεν τὰς καθ' αὐτὰς δίκαιας πράξεις, τὰς χωρὶς τῶν ἀποβησομένων δίκαιαις — τίνας ὁρᾷ; εἰπέ μίαν παραδείγματος ἕνεκα.

ΑΝ. Ἀληθῆ λέγειν.

ΣΩ. Ἀλλ' οὕτως ἐπιλήσμων εἰ; οἱ μέμνησαι λέξας ὅτι ἀνδρὶ ἐννοοῦντι εὐεργετῆν ἔξεστιν ἀπατᾶν;

ΑΝ. Μέμνημαι· πῶς δ' οἱ; Ἀλλ' οὐ διαλαμβάνεις δίχα τὸ ἀπατᾶν;

ΣΩ. Πῶς δὲ τοῦτο λέγεις;

ΑΝ. Πολὺ διαφέρει τὴν φύσιν τὸ σοφίσματι ἀπατᾶν τοῦ ψεύδει ἀκράτῳ ἀπατᾶν. Τὸ μὲν θέσθω ἐν τῷ πράξεων ἐνίστε δίκαιων ἐνίστε ἀδίκων γένει, τὸ δὲ δὲ ἀδίκων ἐστίν· οὐποτε γὰρ δίκαιός ἐστιν ψεύδειν.

ΣΩ. Ἐπὶ τίθης οὐ τὸ ἀκρατον ψεύδος ἐν τῷ τρίτῳ γένει, τῷ πράξεων δὲ ἀδίκων;

ΑΝ. Πάντων μάλιστα δῆπου.

ΣΩ. Πάλιν δὲ σκέψωμεν τὸ δεύτερον γένος τὸ πράξεων δὲ δίκαιων. Παραδείγμα εἰπέ τούτων.

ΑΝ. Τὸ ἀληθῆ λέγειν, ὡς νῦν δὴ ἔλεγον.

ΣΩ. Τί δ' εἰ τύχοι ὅν ποτε ἀνδρὶς εὖνον σιγᾶν μᾶλλον ἢ ἀληθῆ λέγειν;

ΑΝ. Οὕτως ἔχοντος τὸν ἀληθεύοντα ὁρθῶς ἂν ψέξαιμεν.

ΣΩ. Οὐκοῦν βούλει εἰ· χαίρειν τὸ σὸν παράδειγμα;

ΑΝ. Ναί.

ΣΩ. Βέλτιον τοῖνυν σκέψαι, καθ' ὅσον οἶε καὶ δύνασαι καὶ πάλιν παράδειγμα εἰπέ.

ΑΝ. Ἐσκεμμαι ἰκα ὥς, σὺ δ' ἄκουσον εἰ ποῦ σοι συνδοκεῖ.

ΣΩ. Λέγε μόνον.

ΑΝ. Ἄρτους ἀνδρὶ πει ὦ τι δοῦναι δὲ δίκαιόν ἐστιν.

ΣΩ. Τί δ' ἂν ὁ πεινῶν κάμνῃ, καὶ ὁ ἱατρὸς ἀπειρήκῃ αὐτῷ μὴ ἀλεύρου ἐσθίειν;

ΑΝ. Τί βουλόμενοι τοῦτον τὸν τρόπον σοφίζει; εἶθι γὰρ δὲ ἄρτους λέγω ὅτι ἂν χρῆσθαι αὐτὸν ἢ πιεῖν ἢ φαγεῖν, ἔστω ὅσον ἢ οἶνος ἢ φάρμακα οἷα ὁ ἱατρὸς προστέταχεν.

ΣΩ. Τί δ' ἂν ὁ πεινητικὸς ἢ κακοῦργος πεφευγὼς εἰς θεοῦ τινος ἱερὸν τέμενος, καὶ οἱ ἀρχοντες αὐτὸν ἐκπολιορκῶσι λιμῇ; γένωτο γὰρ ἂν καὶ τοῦτο.

ΑΝ. Εἰ δ' οὕτως, δίκαιός ἂν πάντες σίτον ἀφέλοιεν αὐτοῦ.

ΣΩ. Τί δὲ περὶ τοῦ σοῦ παραδείγματος, τοῦ δευτέρου;

ΑΝ. Οὕτω γε βούλομαι αὐτὸ εἶναι χαίρειν, τάχα γὰρ ἂν ἔσως οἷός τε εἴην ἐπανορθώσασθαι αὐτὸ, εἴπερ παρίης.

ΣΩ. Οὕτω ποίει.

ΑΝ. Ἐν τῷ γένει τῶν πράξεων δὲ δίκαιων θέλῃς ἂν τὸ ἀνδρὶ πεινητικῷ ἀγαθὸν ὄντι σίτον προσῆκον δοῦναι.

ΣΩ. Τοῦτο ἰσχυρίζεις;

ΑΝ. Ἰσχυρίζομαι.

ΣΩ. Σκέψαι δὲ καὶ τὸ τοῖόνδε.

ΑΝ. Τὸ ποῖον;

ΣΩ. Ἰδὲ δὸν ἐρήμην καθ' ἣν βαδίζει ἀνθρωπὸς τις.

ΑΝ. Ὅρῳ.

ΣΩ. Φερέτω οὖν κάλαθον ἐν ᾧ σῦκα ἔστω.

ΑΝ. Ἐστω οὕτως, ἀλλὰ τί τοῦντεῦθεν;

ΣΩ. Οὗτος ὁ ἀνθρωπὸς ἀνθρώπῳ ἀγαθὸν τε καὶ πεινητικῷ ἐντυχέτω.

ΑΝ. Ἐνταῦθα μὲν δὴ τῆς σῆς εἰκότος εἰπέ μοι περὶ τῶν σῦκων, εἰ ἄρα λέγεις αὐτὰ εἶναι οἰκεία τοῦ ἀνθρώπου τοῦ τὸν κάλαθον φέροντος;

ΣΩ. Οὕτω λέγω.

ΑΝ. Ἄρ' οὖν ἡμῖν οὐ πολλὴ ἀνάγκη ὁμολογεῖν ὅτι ἂν δίκαιον εἴη ἀνδρὶ δοῦναι τῶν σῦκων τῷ ἀπαντῶντι;

ΣΩ. Ἐτι τοῖνυν ἄλλῳ τινὶ πᾶν μοι πρόσχετε τὸν νοῦν.

ΑΝ. Λέγε δὲ καὶ μὴ διάτρυβε.

ΣΩ. Τί δ' ἂν τύχῃ ἐγγὺς ἐλλοχῶν μαιόμενος ἔχων παρὰ τὴν ζώνην μάχαιραν, καὶ ἐν νυκτὶ ἔνα εὐχὴν ἀποδῷ, ἐν τῇ αὖ ἐσθλόντα εὖρη τοῦτον αὐτίκα σφάζειν;

ΑΝ. Ἀλλὰ παγγέλοιοι.

ΣΩ. Οἱ μέντοι ἀδύνατον γε. Ἐτι δὲ θές μοι λόγον ἕνεκα τὸν κίνδυνον φαίνοντος μὲν τῷ ἀνθρώπῳ τῶν σῦκα ἔχοντι, λανθάνοντα δὲ τὸν πεινητικόν.

ΑΝ. Μὰ Δὲ ἔγωγε οὐκέτι ἔχω τί χρὴ λέγειν.

ΣΩ. Ἀλλὰ ἢ ἐτι πόρον τινα πειρώμεν εὐρίσκεν τοῦ ζητήματος ἡμῖν, ὥστερον ἐπισκεψώμεθα.

Brooklyn

MAUD WILKINSON



## THE EUMENIDES AT BERKELEY

The reproduction in these latter days of a τραγωδία παλαιά is always an event of very great interest. But owing to a variety of untoward circumstances the most recent performance of this kind in America passed almost without notice. This was the presentation at the University of California of the Eumenides of Aeschylus in Greek, as it happened, the first anniversary of the great San Francisco earthquake and fire, the 18th of last April. The exquisite setting for the play—the large and beautiful Greek theatre with its imposing Doric façade of the stage building, the encircling grove of stately pines and eucalypti, their green tops moving with graceful dignity in the gentle breeze, the birds flitting on joyous wing from tree to tree or darting with bursts of melody across the open, and over all the radiant blue of an April sky—who could imagine an *entourage* more satisfying, more harmonious, a setting that could better prepare and attune the mind and heart for a sympathetic enjoyment and appreciation of the performance itself? Doubly enhanced by the beauty and appropriateness of such surroundings the impressive music, the simple but rich colors of the costumes contrasting tellingly with the dead gray of the stone background, and the brilliant, spirited acting made this one of the most notable reproductions of a Greek drama in modern times.

Whereas in advance many were inclined to question the wisdom of selecting the Eumenides for presentation, one in particular, a dramatic critic of considerable reputation, gravely declaring it to be preposterous to expect a modern audience to take any interest in so "obsolete" a play, the actual dramatic test not only effectually disproved the validity of all such objections, but far surpassed the expectations even of those who had been from the start most sanguine of its success. Whatever may be said regarding the obsolescence of the point or points of view represented by the Eumenides, as a drama thrilling with human interest it still possesses the power of stirring the emotions much as it did in the days of Aeschylus himself. This is attested by the fact that the modern audience of some two thousand people, the vast majority of whom could not understand a single line of Greek, sat during the two hours of the performance spell-bound and breathless. Those who attended from mere curiosity, or to be amused, or from a feeling that it was perhaps the proper thing to do, went away profoundly moved; and it is interesting to note that this experience coincides exactly with that in England following the two performances of the Eumenides at Cambridge in 1885 and in 1906. After the reproduction of the Oedipus Tyrannus at the same university in 1887, the dramatic critic who for many years supplied the Athenaeum with excellent notices of the Greek

plays in England and who signed himself Γ wrote in that journal (Nov. 26, 1887): "Before-hand and judging merely by a reader's impression of the two plays, I think few would have hesitated to pronounce that the Oedipus, with its unique excellence of plot and construction, would lend itself far better than the Eumenides to dramatic representation. Now that both plays have been seen upon the same stage and under similar conditions, I think this judgment will have been as generally reversed". . . . "The Eumenides seemed to me in some respects more impressive than any Greek play previously given in England, hardly excepting the Agamemnon itself". That the same impression was created at Berkeley, even in the minds of those who had witnessed many Greek plays, is a significant and noteworthy fact.

The secret of the power thus to hold spell-bound even a modern audience lies, no doubt, in the incessant and vigorous action that characterizes this drama. From the helpless terror of the aged priestess in the opening scene to the splendid triumphal procession at the close there is an unbroken succession of thrilling situations: The awe-inspiring tableau showing the dusky, dark-robed Furies with snaky locks sleeping in horrid groups about the *omphalos*, their gradual awakening under the impassioned taunts of the angered ghost, their wild chant of disappointed rage, and, as the climactic ending of the first act, their blood-curdling cry as

"Snuffing along the scent of dripping gore"

they rush forth in pursuit of the fleeing Orestes. Even the trial-scene, far from being tedious, was one of sustained interest and, indeed, even excitement; while the wonderful "binding song" with its solemn *Mâter ô μ' έτικτες* at the opening and its passionate paeonic refrain *ἐπι δὲ τῷ τεθνημένῳ τόδε μάλος παρακοπά* aroused a pitch of awe and terror of which the effect can hardly be conveyed in words. The audience sat with bated breath; while the actors all but fainted from excitement.

The music used in this performance was composed by Sir Charles Stanford, and was far more impressive from a modern point of view than the pedantic type of music sometimes employed on such occasions. The musical direction was in charge of Professor J. Fred Wollé, known throughout the East among lovers of music as the enthusiastic and successful conductor in former years of the Bach festivals at Bethlehem; while the success of the performance as a whole was due in large measure to the excellent training of Mr. Chas. S. von Neumayer, of the Department of English.

The value of such a reproduction of an ancient drama is inestimable; there is no surer way of imparting to young and old alike a genuine appreciation and enjoyment of the great masters of the golden age of Hellas.

"A"

## FROM THE PHILOLOGIAN MONTHLY

(Note: The following discussion is quoted from a contemporary journal in the belief that our readers will be interested in observing from time to time the views promulgated in the field of classical study).

On Virgatus 1. 166 again.

It is with some hesitation that the writer revives the much mooted question of the authorship of Virgatus 1. 16:

Purpuram vidi, mi amice, vaccam  
Nunquam et O ne illam videam per aevum!  
Hoc tamen dico tibi, eam videre  
Quam esse voluisse.

Recent discoveries and investigations, however, seem to throw additional light upon the subject, and permit of the revival of the view formerly rejected by most scholars (Heckl, Bréar, Dachss, etc.), that the stanza in question should be attributed neither to Virgatus nor to some imitator of Virgatus, but rather to Horicer, a minor poet whose similarity to Virgatus has often been noted (cf. Goos, Halkische, Gymn. Prog. 1887, 11, 90, Boobe, J. M. G. S. IV, p. 80 ff, etc.).

Let us first examine the metre, with reference to Yokel's recent monograph On the Sapphic Stanza (1906). In this valuable study we find citations from the less familiar works of Horicer, containing metrical peculiarities much resembling those in the poem under discussion, e. g., p. 21, *mi amice* 1. 20, with a similar shortening of the long vowel instead of elision before the *a*. The same necessity of pronouncing the *u* as a consonant in *voluisse* likewise occurs frequently in Horicer, e. g., p. 24, *malui* 1. 3, and *tenuitate* 2. 8. Such a phenomenon in the Augustan poets is worthy of note, as remarked by Yokel, p. 27, as being in contrast to the freedom of its use in Plautus and Terence. The frequency of elision in this poem, occurring four times in three lines (*nunquam et, ne illam, tibi eam, quam esse*) is paralleled by other passages from the same poet (ibid. p. 29). Cf. however Verg. Aen. 3. 658 *monstrum horrendum informe ingens*, etc.

In the matter of syntax, an interesting comparison may be made between the use of the past tense in *voluisse*, where *velle* would seem more normal, and the occurrence of a similar usage in the newly discovered fragment of Horicer, published in the *Annals of the Soc. pour C. G. L.* 1907, III, 2, p. 101, with facsimile, and interpretation and discussion by Hullmann. In line 4 of this fragment we read *Venire quam isse malui*.

Lastly, this new fragment, with its reference to the cow and calf in lines 4-7, shows that the use of these animals as poetic subjects was not unknown to Horicer. On this general subject cf. the excellent monograph, *The Cow in Latin Poetry*, by

Quilber (1905), where extensive citations are given, and the topic carefully investigated in the light of recent archaeological discoveries, whose correlation with existing literary models is accurately shown. In this pamphlet Virgatus 1. 16 is treated as one of the happier imitations of Virgatus (p. 48).

N. GRUBBER

Note: While reading proof-sheets of the above, the writer's attention was called to the great similarity between this poem of Horicer's (providing the view be correct), and the work of the American author Gelett Burgess, entitled *The Purple Cow*. The resemblance is certainly a curious one. N. G.

[In the foregoing contribution which has been forwarded by Dr. Ivy Kellerman of Toledo, Ohio, the learned critic seems to have overlooked the fact that if the *u* in *voluisse* is hardened, as he suggests, the first foot of the Adonic line will become a cretic. This might well be explained as an archaism on the part of the poet, and, if so, would rather make for the Virgatian authorship, as Professor Wahnsinn observes in his remarkable treatise, *Der Archaismus bei dem Ps.-Lyrischen Dichtern mit besonderer Rücksicht auf Virgatus* (Nebelsburg, 1907), p. 621, n. 6. G. L.]

## LATIN DRILL BOOKS

If drill is an essential part of Latin instruction it would seem that drill-books are an essential part of the equipment of pupils. We have had numerous attempts in this direction in various fields. Professor D'Ooge prepared, a number of years ago, a particular form of notebook for Latin Composition (Ginn and Co.). Then, in 1901, Miss Reiley published her *Practical Exercises on the Latin Verb* (American Book Co.). In 1905 Mr. Dotey published his *Latin Exercise Books for the Study of Caesar* (D. C. Heath and Co.) and about the same time Miss Lampe published her *Latin Drill Book* (Public School Publishing Co., Bloomington, Indiana), a recent copy of which has come to the editors' desk. This book is intended, as are the other books mentioned, for the use of pupils. It is much more extensive than Miss Reiley's book, because, in addition to forms for the inflection of verbs, it provides also for the inflection of nouns and adjectives, comparison of adjectives, etc., and particularly, at the end, for a certain amount of systematic study of words.

It is a difficult question how far the scheme of work of any one teacher will fit the views of other teachers, but all of these books are the result of class-room experience and all are excellent means for the end in view. In Miss Lampe's book the blanks for word study are most interesting, the columns being as follows: the Latin word, part of speech, classifications, stem or important gram-

matical fact, meaning and derivative. For example, *acer*—adjective—third declension—superlative in —*rimus*—sharp—acrid. After the word study a few pages are devoted to the systematic arrangement of vocabulary according to declension, conjugation, etc. It is interesting in this connection to note that the fifth declension has as much space reserved for it as the first or second, although the number of substantives in the fifth declension is very small; also, that the fourth conjugation has as much space reserved for it as the first conjugation, in spite of the fact that the first conjugation contains most of the verbs in the language. But these are matters far too small to criticize; there is unquestionably a certain advantage in having a definite task and a definite place to write it out. It is questionable how much the various suggestions in these books tend to weaken the pupil's discrimination, but perhaps the gain will outweigh the loss, in this regard.

#### CLASSICAL ASSOCIATION OF THE MIDDLE STATES AND MARYLAND

The second annual meeting will be held at George Washington University, Washington, D. C., on Friday and Saturday, April 24 and 25, 1908.

Friday, April 24—Meeting at 2:30 P. M. in West Hall. 1, Address of Welcome, Dr. Charles W. Needham, President of the George Washington University; 2, Principles of Teaching Latin, Miss H. May Johnson, The Eastern High School, Washington; 3, Notes on the *Menaechni* of Plautus, Professor Charles Knapp, Barnard College; 4, Greek Inventions, Professor M. W. Humphreys, University of Virginia; 5, Slang, Ancient and Modern, Professor William N. Baker, Haverford College; 6, Report of the Executive Committee; Report of the Secretary-Treasurer.

Friday Evening—Meeting at 8 P. M. in University Hall. 7, The Story of Hylas as a Literary Theme, Professor Kirby Flower Smith, Johns Hopkins University, President of the Association. After the close of the address, members will have an opportunity to meet the speakers of the meeting.

Saturday Morning, April 25—Meeting at 9 A. M. in West Hall—8, How far does the Word-Order in Latin Prose indicate the proper Emphasis? Professor John Greene, Colgate University; 9, The New Classical Philology, Professor Mitchell Carroll, George Washington University; 10, On the Teaching of Vergil, Mr. J. B. Hench, Shadyside Academy, Pittsburgh; 11, On the rule of Three Actors in the Greek Drama, Professor Kelly Rees, Adelphi College; 12, Aids in Teaching Caesar, Miss Mary E. Harwood, Girls Latin School, Baltimore.

Saturday Afternoon—Meeting at 2:30 P. M. in West Hall. 13, Recent Archaeological Progress in Rome, Professor Harry L. Wilson, Johns Hopkins

University; 14, A Broader Approach to Greek, Professor D. A. MacRae, Princeton University; 15, Aspects of the Speech in Vergil and the Later Roman Epic, Dr. Herbert C. Lipscomb, The Country School for Boys, Baltimore; 16, The Excavations in Crete, Dr. T. Leslie Shear, Barnard College. (Numbers 12, 13 and 16 will be illustrated by the stereopticon).

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